SELECTED PAINTINGS
FROM THE
PARIS EXHIBITION
OF 1889

RICHARD D. MARRILL JR.

962
711+251

SELECTED PAINTINGS

FROM THE

PARIS EXHIBITION

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PARIS EXHIBITION, 1889

A COLLECTION OF 33 PHOTOGRAVURES FROM THE MOST ADMIRED PICTURES

WITH DESCRIPTIONS

BY J. E. REED, A. M.

AND OTHER WRITERS

PHILADELPHIA
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1889

Germany has a small exhibit: Keller, Bochmann, Liebermann, Menzel, Kuehl, Meyerheim, etc. Russia has also a small exhibit. There are more than one hundred Flemish artists represented, and Holland is decidedly in the front rank in the Art Department.

Sweden sends the works of Zorn, Krouthen, Ekström, Osterlind, Hagborg, Larssen, etc.

Norway sends Peterson, Werenskiold, and delightful landscapes and marines by Normann.

Greece has a small exhibit by Ralli, Sigalas and Jacobidès; the latter has one of the prettiest pictures in the whole collection. The title is *An Agreeable Reading*—two sweet, pretty girls reading a book.

The American exhibit is inferior to what it might have been, had there existed more harmony among their best artists as to how it was to be represented, and by what pictures, and by whom. So we have to note a very minor representation of the artists of America; but, such as it is, it does America credit. We have not space to do more than name the most noticeable paintings, as we think, in the order of merit, commencing with Thos. Hovenden's *The Last Moments of John Brown*; Danret's *Spanish Quartette*; Ridgway Knight's *Hauling the Ferryman*; John S. Sargent's six portraits; Frank D. Millet's *Servant*; Frank M. Bogg's *Place de la Bastille*; Julius Stewart's *Hunt Ball* and *Hunt Supper*; George Innes' *Landscape in New England*; Bolton Jones (the best landscape in the collection) *A Landscape View*; Hitchcock's *Tulip Culture* and *Annunciation*; Alexander Harrison's *Castle in Spain, Evening, The Wave* and *Arcadia*; C. S. Pearce's *Evening*; Mosler's paintings of Breton peasants (all good); James Nicoll's *Sunlight on the Sea*; Wm. T. Richards' (the best marine picture in the exhibit) *After a Storm*; Eugene Vail's *On the Thames*; Edwin L. Weeks' five oriental pictures, chief of which is *The Sacred Lake*. Henry Bacon and Walter Gay could have sent much better pictures—Walter Shirlaw could have done better. Elizabeth Gardner has two good pictures, *The Farmer's Daughter* and *Imprudence*. J. G. Brown has three excellent pictures, MacIntyre has three fine landscapes, and Daniel Huntington has *The Burgomaster of New Amsterdam*. What there is distinctively American about the exhibition is most worthy, but there is too much of the manifest influence of the French School, in which a great majority of the exhibitors have studied; but this will have to be borne for a time, just as the French School for a long time bore the character of their early teachers—the Italians.

VIEW OF MAIN GALLERY, INDUSTRIAL ART DEPARTMENT.

LIST OF PHOTOGRAVURES

NO.	TITLE.	PAINTER.	NO.	TITLE.	PAINTER.
1.	THE HUNT BALL	JULES STEWART.	18.	GOOD BOCK BEER	EDOUARD MANET.
2.	SARAH BERNHARDT	BASTIAN—LEPAGE.	19.	CHRIST'S INVITATION TO THE AFFLICTED .	ALBERT MAIGNAN.
3.	A STREET IN CAPRI	JEAN BENNER.	20.	1897	J. L. E. MEISSONIER.
4.	PLOWING IN NIVERNAIS	ROSA BONHEUR.	21.	THE GOOD SAMARITAN	A. N. MOROT.
5.	EARLY MORNING	CAMILLE BERNIER.	22.	THE RETURN	HENRY MOSLER.
6.	THE ESCAPE OF MARIUS	EUGENE CHIGOT.	23.	CHRIST BEFORE PILATE	M. MUNKACSY.
7.	AT THE ALHAMBRA, THE DAY AFTER THE VICTORY	BENJAMIN CONSTANT.	24.	THE LAST CARTRIDGE	A. DE NEUVILLE.
8.	CAIN	FERNAND CORMON.	25.	MOONLIGHT ON THE SEA AT LOFOTEN, NORWAY	A. NORMANN.
9.	IN A CORNER OF THE STUDIO	J. E. DANTAN.	26.	HOMELESS	FERNAND PELEZ.
10.	RECONNOITRING	EDOUARD DETAILLE.	27.	THE SURRENDER OF THE MOORS AT GRANADA	F. PRADILLA.
11.	THE PASSING REGIMENT	EDOUARD DETAILLE.	28.	THE SACRED WOOD	P. PUVIS DE CHAVANNES.
12.	THE BALLOON	JULIEN DUPRE.	29.	THE DEATH OF VITELLIUS	EDOUARD VIMONT.
13.	SPRING	GABRIEL FERRIER.	30.	THE CHICKEN WOMAN	ANTOINE VOLLON.
14.	FISHING BOATS AT ROCHELLE	M. AUGUSTE FLAMENG.	31.	A SUMMER MORNING	FELIX DE VUILLEFROY.
15.	MOONLIGHT EFFECT, ANTWERP	EUGENE GRANDSIRE.	32.	ST. FRANCIS, DYING, IS CONVEYED TO THE CHURCH OF STE. MARIE DE PORTIUNCLE	J. J. WEERTS.
16.	HERCULANEUM	HECTOR LE ROUX.	33.	THE KISS OF THE SIREN	GUSTAVE WERTHEIMER.
17.	THE FLIGHT OF GRADLON, A BRETON LEGEND	E. V. LUMINAIS.			

THE HUNT BALL.

PHOTOGRAVURE FROM THE ORIGINAL PAINTING BY JULES STEWART.

(AMERICAN SCHOOL.)

I GAY and festive scene in gay and festive Paris, painted by an American artist, although his whole education, artistic and otherwise, has been in France. The painting of *The Wedding Breakfast*, which was owned in Philadelphia, first brought young Stewart into notice as a brilliant colorist, who depicted high life or society with a graphic power. A ball given by the members of a HUNT has been an English custom for two centuries, and, next to the County Ball, was an institution for match-making and general enjoyment. France in this instance, copying from England, adopted horse-racing and fox-hunting, and with them the Hunt Ball. All the gentlemen "members of the hunt" wear the costume of the hunt, generally red, the particular decoration distinguishing the members being a peculiar button, with which only members are privileged to deck their coats and vests.

Of course, only the wealthy and privileged classes can afford to be members of THE HUNT, and the scene of the painting is therefore HAUT TON. It affords the artist an excellent opportunity for brilliant contrast of colors and elegance of costume, in which Mr. Stewart in this instance has really excelled himself.

Jules Stewart was born at Philadelphia, and was a pupil of Gerome and of the Spanish masters, Zamacois and Madrazo. He is one of the leading painters of the American colony at the French capital. This painting, which belongs to the Metropolitan Museum of New York, is a noted feature of the Paris Exhibition, 1889.

A. SARAH BERNHARDT

JULES BASTIEN-LEPAGE 1870

JULES BASTIEN-LEPAGE, PINX

SARAH BERNHARDT.

SARAH BERNHARDT.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF THE THEATER COMEDIE, FRANCE.)

JULES BASTIEN-LEPAGE, *Pinx.*

GOUPIL & Co., *Gravure.*

SARAH BERNHARDT, whose recent visit to the United States must be fresh in the memory of many of our subscribers, was born at Paris on the 22d day of October, 1844. Her parents were Hollandaise Jews, but she was baptized and educated in a convent; she commenced her career on the stage in her fourteenth year, and has ever since held a prominent position.

She has also achieved some distinction as a painter and sculptor, but we question very much whether she would ever have been heard of in either, had she not been famous as an artist on the mimic stage. She holds in her hand a clay model of a piece of sculpture which she is moulding.

The great portrait painter, J. Bastien-Lepage, was born at Danvilliers in 1846. He entered the studio of M. Cabanel in 1868, and speedily showed his great talent. He was represented in the Exhibition of 1878 by four paintings, where he received a first class medal and decoration of the Legion of Honor, having previously, in 1874, received a third class medal, and in 1875 a second class.

Mademoiselle Bernhardt's portrait was painted in 1879.

JEAN BENNETT PINT

OF THE DEATH BY THE

THE DEATH BY THE

A STREET IN CAIRO

A STREET IN CAPRI.

JEAN BENNER, *Pinx.*

GOUPIL & Co., *Gravure.*

IBRALTAR-like in its conformation is the historic island of Capri. Like the mountain range which forms the southern boundary of the bay of Naples, and of which it is, in fact, only a continuation, Capri consists wholly of limestone, and is girt almost all round with precipitous cliffs of rock rising abruptly from the sea, and in many places attaining a great elevation. The western portion of the island is much the highest, rising to an altitude of 1600 feet above the sea. The eastern end also forms an abrupt hill, with precipitous cliffs towards the mainland; but between the two is a depression, or saddle, of moderate height, whereon stands the modern town of Capri.

The only landing-places are two little coves on either side of this.

Little is known of the history of Capri prior to the time of the Emperor Augustus, who, having taken a fancy to the island, obtained possession of it as a part of the imperial domain, in exchange for the wealthier island of Ænaria. Capri, however, owes its chief celebrity to the Emperor Tiberius, who, in A. D. 27, made it his permanent residence. Here, secured alike from observation and danger by the inaccessible character of the spot, Tiberius abandoned himself to those gross debaucheries which, added to his cruelties, have made his memory eternally detestable. The remains of several of the twelve sumptuous villas that he erected on the island are still visible. This island was also the scene of the banishment and death of two Roman Empresses. One of these was Lucilla, widow of the Emperor Lucius Verus and sister of Commodus; the other was Crispina, wife of the Emperor Commodus, of whose vengeance both women were the victims.

Capri is well known to modern travellers by the "Blue Grotto," a wonderful cavern to the west of the town, entered from the sea by a narrow opening about three feet high. Inside, however, it is of magnificent proportions, and of marvellous beauty, the rich blue color being produced by the reflection and refraction of the sun's rays through the water.

M. Benner's picture agreeably suggests the picturesqueness of the Caprian scenery. The palm tree and the warm sunlight, witness to a semi-tropical climate; while the narrow streets and solid walls of rock, tell of cool shadows. The charm of pose so often remarked in the Italian peasantry, is exemplified in the comely girl who advances towards us, carrying a vase on her head. In Italy the dwellings of the poor are not comfortable, and here, as on the mainland, the people spend much of their life out of doors,—as we are reminded by the girl knitting, and the old woman seated, by the roadside.

M. Benner is a native of Mulhouse, Alsace, and studied under Pils. In 1872 he received a medal of the second class. *A Street in Capri* was exhibited in the Salon of 1880.

PLUGHING IN ILLINOIS
FROM THE HISTORICAL PHOTOGRAPHIC SURVEY OF ILLINOIS

PLOUGHING IN NIVERNAIS.

(FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY.)

ROSA BONHEUR, *Pinx.*

GOUPIL & Co., *Gravure.*

IN describing this picture we cannot do better than quote Mr. Hamerton's enthusiastic description:

"I hear, as I write, the cry of the ox-drivers—incessant, musical, monotonous. I hear it not in imagination, but coming to my open window from the fields. The morning air is fresh and pure, the scene is wide and fair, and the Autumn sunshine filters through an expanse of broken, silvery cloud.

They are ploughing not far off with two teams of six oxen each—white oxen of the noble Charolais breed—sleek, powerful beasts, whose moving muscles show under their skins like the muscles of trained athletes. Where the gleams of sunshine fall on these changing groups, I see in nature that picture of Rosa Bonheur's *Ploughing in Nivernais*."

There is a touching anecdote in connection with this picture. Her father, also an artist, when on his death-bed, and feeling his end approaching, desired to see his already famous daughter's latest work, and there was brought to his bed-side, *Ploughing in Nivernais*. The dying artist beheld AND WEPT. A silent tribute, it is recorded, more prized by his daughter than all the world's applause in after years.

EARLY MORNING

EARLY MORNING.

CAMILLE BERNIER, *Pinx.*

GOUPIL & Co., *Gravure.*

DAWNING and declining day have each their peculiar charms. Those of evening are most familiar, and no poet, either of the brush or the pen, has ever exhausted the lovely theme,—few indeed have risen to its high level. Nature never repeats herself, even in a sunset. Every declining day since creation's dawn has brought some variation of cloud form, some splendor of light, some richness of colors, or some exquisite delicacy of tint melting into the zenith, which no other day has presented; and under these infinitely varied lights the landscape effects delight us with ever-changing beauty. But, after all, the splendors of sunset are pensive and sad: they mark the departure, not the arrival, the death, not the birth, of the day. They are like the glories of Autumn contrasted with those of Spring, or like the plaintive song of the nightingale opposed to the glad carol of the lark:

The sunrise wakes the lark to sing,
The moonrise wakes the nightingale.

The dawn, therefore, if less gorgeous than the decline of day, has in it somewhat of the freshness of childhood and of the exuberance of hope. No sooner does the poet take morning for his theme than his song grows joyous:

The morn is up again, the dewy morn,
With breath all incense and with cheek all bloom,
Laughing the clouds away with playful scorn,
And living as if earth contained no tomb,
And glowing into day.

M. Bernier's picture places before us one of the loveliest scenic combinations in nature, viz., a rustic path, canopied by interlacing boughs and bordered by a placid stream. With what delicious softness and warmth the light permeates the leafage, and how dreamy the beauty of the golden mist that melts under the increase of the ascending sun! Though it be toil that calls him thus early forth, we envy the boatman the privilege of labor in such beautiful surroundings. Camille Bernier was born at Colmar in 1823, and was a pupil of L. Fleury. He holds an honorable place among the brilliant landscapists of France. His *January* is in the Museum of the Luxembourg. The present picture was exhibited at the Salon of 1880. He received Salon medals in 1868 and 1869, and a second-class medal at the Universal Exposition of 1878. He is a Chevalier of the Legion of Honor.

THE SACKING OF BABYLON FROM THE CAULDRON OF BABEL

THE ESCAPE OF MARIUS FROM THE CAVALRY OF SYLLA.

PHOTOGRAVURE FROM THE ORIGINAL PAINTING BY E. CHIGOT AT THE PARIS EXPOSITION, 1889.

(FRENCH SCHOOL.)

LATE in the year 90 B. C. Marius and Sylla originated the first civil war in the Roman Republic. Marius at the beginning, being Consul, held the highest power in the state. Sylla, however, suddenly came to the front because of his successes as a general, and became the rival of Marius, who as Consul and Senior General sent forth a command to Sylla to turn over his army to another. Sylla caused the messenger to be stoned to death, and marched with his army on Rome, which, after a serious contest, he captured, and declared himself Consul, causing Marius to seek safety in flight. He reached Ostia in company with Granius, his step-son, and a few slaves: hence they proposed to take ship for Africa, where Marius had much influence. But a stress of weather caused the old Consul to land near Circü, where he was nearly captured by a squad of Sylla's cavalry; but, being warned by some herdsmen of his danger, he had only time to put to sea in an open boat when his enemies dashed into the surf in pursuit. This is the scene of the picture, which was first exhibited at the Salon of 1886, and was purchased by the state for a permanent place in the Museum of Valenciennes.

Eugene Chigot was born at Valenciennes about 1850, studied art under Cabanel and Vayson, and is recognized in Paris as a historical painter of great promise.

BENJAMIN CONSTANT, PINX.

CLICHE' BLOCK

AT THE ALHAMBRA, THE DAY AFTER A VICTORY.

AT THE ALHAMBRA THE DAY AFTER A VICTORY.

BENJAMIN CONSTANT, *Peintre*.

GOUPIL & Co., *Graveurs*.

THIS scene transports us backward to the time when that wonder of art, the fortress-palace of the Alhambra was yet in its glory, and when the Moors still held dominion in Spain. At this time, however, the Christians were already making vigorous efforts to regain the ascendant, and the conflicts between the rival powers were frequent and sanguinary. The artist has vividly pictured a characteristic accompaniment of a Moslem triumph. The victorious Moor comes forth from his chamber the morning after the battle to survey the booty which has been brought together in a hall of the Alhambra. Brilliant stuffs, jewelled arms, glittering gold and silver plate, are here in profusion; but of higher esteem are the female captives, from whom he will make selections for his harem. The hapless maids, torn from Christian homes, await their shameful fate in every attitude of grief and despair. The expressions and grouping of all the actors in the drama are most effective and truthful, and the care lavished on the splendid architectural setting make us regret the absence of the colors which impart extraordinary richness to the original. It has been well said that this picture of the triumph of a Moorish king might, with equal truth, be called the triumph of Benjamin Constant. It was exhibited at the Salon of 1882.

Although a young man (born in 1845), M. Constant has already earned a great reputation. He studied under Cabanel, and made his *début* at the Salon of 1869 with "Hamlet and the King," which was purchased by the government. He obtained a medal of the third class in 1875, one of the second class in 1876, and one of the third class at the Universal Exposition of 1878. In the latter year he also received the decoration of the Legion of Honour.

L. Comen 60

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CAIN.

FROM THE ORIGINAL PAINTING IN THE LUXEMBOURG GALLERY.

FERNAND CORMON, *Pinx.*

GOUPIL & Co., *Gravure.*

IT might at first glance seem difficult to fix the period of time depicted in this passage from the history of the first destroyer of human life. The popular impression associates Cain's murder of his brother with their earlier years, from the fact that up to the time of this tragic incident the sacred narrative makes no mention of any other offspring of Adam. But the reference to Cain's wife, which immediately follows, makes it probable that the human family had already received a considerable increase, other children having been born to our first parents between the birth of Abel and the birth of Seth; and this idea is supported by the fear expressed by the murderer in the words, "And it shall come to pass that every one that findeth me shall slay me." As we are told that Cain founded a city in the country of his exile, we infer that his "fugitive and vagabond" days were those following close upon his crime and its curse. Such appears to have been the conclusion of the artist who has evidently studied the subject with care. Cain, already advanced in years, is presented as fleeing from the scene of his crime, followed by his descendants of two generations. The scene is conceived with originality and power. Cain's countenance and body alike indicate a troubled and remorseful mind. His family are anxious and depressed. The younger men are lusty savages of the world's first age. The rude and melancholy *cortège* moves across the dreary landscape with a motion that can almost be seen and felt.

Fernand Cormon was born in Paris in 1845. Although a young man, he is one of the foremost artists of his day. He studied successively with Cabanel, Fromentin, and Portaels. He made his *début* at the Salon of 1870, and in 1875 he won the Prize of the Salon by his large work, "The Death of Ravana, King of Lanka." "Cain" was exhibited at the Salon of 1880. M. Cormon obtained Salon medals in 1870 and 1873, and a medal of the third class at the Universal Exposition of 1878.

Il lavoro dello scultore

A CORNER OF A STUDIO.

FROM THE ORIGINAL PAINTING IN THE MUSEUM OF THE LUXEMBOURG.

JOSEPH-ÉDOUARD DANTAN, *Pinx.*

GOUPIL & Co., *Gravure.*

RANDSON, son, and nephew of sculptors, M. Dantan comes legitimately by his artistic gift, although he has diverged from the particular path trodden by his fathers, and has pursued the graphic in preference to the plastic art. The picture before us was undoubtedly a labor of love. The studio, of which the artist shows us a corner, is associated with his childhood and youth, for it is that of his father. Here he spent many happy and profitable hours, and every feature of this apartment, where we may learn of the patience and labor with which

the products of the chisel are brought to perfection, is fraught with interesting memories. With what fondness and fidelity the form of the father has been delineated in the familiar attitude of work. The subject of the relief on which he is engaged will be recognized as that of the drunken Silenus. Below the sculptor sits a girl, who is "model" for the nymphs introduced in the Bacchic procession. During an intermission of posing she watches the skilful operation of the artist, whereby the shapeless marble gradually takes on the semblance of life. The small figure above her head, and the skull on the right of the picture suggest the anatomical studies of the sculptor; the various plaques and masks hung upon the walls are many of them fragments of antique art; the figure of the child on the artist's left, and the various busts that are here and there seen, represent his work in portraiture. On the little table in the right hand corner, are the tokens of a recent lunch. The picture is crowded with details, yet all are essential to the faithful presentation of the scene, and all are duly subordinated to the central idea, viz., the sculptor at work. The painting is a graceful tribute of filial regard. Its technical excellence, united to pronounced merits of composition and design, secured the recompense of a second class medal at the Salon of 1880, and the honor of a place in the Museum of the Luxembourg. M. Dantan studied under MM. Pils and Lehmann.

EDWARD OF THE BOER WAR

THE BOER WAR

RECONNOITRING.

EDOUARD DETAILLE, *Pinx.*

GOUPIL & Co., *Gravure.*

HOW vivid a page from war's annals is here presented! A battalion of foot chasseurs are about to occupy a village that has just been the scene of a cavalry engagement. The main body is seen advancing at the end of the street. Entering the principal avenue from opposite sides are small detachments, who have been scouring the town to prevent surprise. The extreme van is led by the squad of men in the foreground, whose commander is receiving information from a peasant youth. From their attitudes and expressions, it is plain that they are so near the retiring enemy that a skirmish is imminent.

Melancholy proofs of the recent combat are seen in the Prussian cavalryman and his horse who together lie weltering in their blood, and in the two wounded men on either side of the road. The one on the right is probably a German, while the other, who is being succored by the inmates of the house at whose door he lies, may be a Frenchman. The villagers, who had either fled or shut themselves up in their houses, begin to show themselves again. Besides those who minister to the wounded man, we perceive a woman cautiously peering from an upper window; and two boys, terrified, yet led on by curiosity and love of excitement, who creep slowly forward, clinging for safety to the wall. A deep and stirring sense of reality pervades every part of the picture; and as we gaze upon it, it is easy to believe that the painter is not only a close student of military life, but was himself a soldier. M. Detaille was born in 1848, and when seventeen years of age entered the studio of Meissonier. He had already made his mark as a military painter at the outbreak of the Franco-Prussian war. He at once enlisted as a soldier, and took an active part in the defense of Paris, gaining at the same time invaluable experience touching his specialty in art. He has no superior and few equals in his chosen line. He received medals in 1869 and 1870; a second-class medal in 1872; and was made Chevalier of the Legion of Honor in 1873.

E. DETAILLE. PHX

THE PASSING REGIMENT.

FROM THE GALLERY OF THE MUSEUM OF THE ARMY, PARIS.

THE PASSING REGIMENT.

[FROM THE CORCORAN GALLERY WASHINGTON, D. C.]

EDWARD DETAILLE. *Pinx.*

GOUPIL & Co., *Gravure.*

RANCE, although vanquished in the war with Germany in 1870, is now a greater military power than she was in her more boastful days of the third Napoleon; in full preparation, that she shall have no more "regiments on paper" when the next war time comes.

The visitor to Paris may witness, any day, the scene painted by Detaille, passing along the Boulevards Italian, Poissonière and St. Martin.

The exact spot chosen by the painter is opposite one of those splendid arches erected by "Louis the Grand," several of which are scattered about Paris, as memorials of the "Grand Monarch."

The arch in the picture is known as "The Porte St. Martin," being at the entrance to the Rue St. Martin, branching from the Boulevard St. Martin.

The great marvel of this painting is its wonderful perspective. Viewed through a hand glass, you can see the miniature-finished perfect heads of the soldiers and their escorts stretch away along the boulevards, as far as the eye can reach. The snow-covered roof, the umbrellas and omnibusses, and the mounted officers in the middle of the marching infantry, aid the illusion; on the extreme right is Detaille's preceptor, Messonier, his hands in his coat pockets. Altogether this is one of Detaille's best pictures, and the gem of the Corcoran Gallery, at Washington.

JULIEN DUPRE. PINX.

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THE BALLOON.

THE BALLOON.

PHOTOGRAVURE FROM THE ORIGINAL PAINTING BY JULIEN DUPRE.

(FRENCH SCHOOL.)

JULIEN DUPRE, son of Jules Dupre, was born at Paris about 1842. Was a pupil of Pils, Langee and Lehmann. He is an artist of marked talent and one of the most promising of the modern French School. In landscapes he has made his mark as one of the leading painters of what is known as the Natural School.

The picture of the *Balloon* would appear at first sight to be a very commonplace subject for a painter, but in the painting, as handled by this modern artist, there are niceties of distance, perspective, coloring and costume which make it a realistic piece of work such as compels the admiration of the critic and the countryman alike. The ethereal appearance of the floating speck which excites the amazement of the peasants enlists the sympathy of any one inspecting the painting, and it is one of the favorite pictures of the superb collection in the Metropolitan Museum, New York.

GABRIEL FERRIER, PINX

CLICHE BRAUN ET CO

AV. NE. 111. ET 113

SPRING.

GEBBIE & CO

SPRING.

GABRIEL FERRIER, *Pinx.*

GOUPIL & Co., *Gravure.*

O contrasts are more interesting to the poet and the painter than those of youth and age, of Spring and Winter. M. Ferrier's inspiration for the beautiful decorative panel before us, was derived from the following lines of Pierre de Ronsard (XVIth century :

Gather, gather the joys of youth
While your years do bloom
In their earliest freshness.
Age will tarnish your beauty,
As it doth that of the flowers.

Had the painter been English instead of French, he would probably have taken for his text Herriek's familiar lines :

Gather ye rosebuds while ye may,
Old Time is still a-flying,
And this same flower that smiles to-day
To-morrow will be dying.

The picture represents a troop of young girls, fair and joyous as the most beautiful month of the year, their cheeks flushed, their eyes sparkling. In coming out of the woods they pass before an old man seated by the roadside, to whom, smilingly, they speak, and offer flowers. The old man, with flabby flesh and wrinkled skin, is nude, with the exception of a goatskin wrapped about his loins. The thick forest is prolonged on the left by some isolated trees bathed in the mist which rises from the neighboring lake ; while scattered over the soil are wild flowers, plants and briars. The contrast between the grace and beauty of youth and the decrepitude of age—types of Spring's exuberance and Winter's decay—is very impressive, and the landscape setting is truthful and charming to a rare degree.

The original painting was the subject of favorable comment at the Salon of 1881, where it was first exhibited. M. Ferrier, who was a pupil of MM. Pils and Hébert, won the Prize of Rome in 1872, and received a medal of the second class in 1876, and one of the first class in 1878.

M. A. FLAHERTY, N.Y.

JOHN H. L. L. L. L.

FISHING BOATS AT ROCHELLE.

FISHING BOATS AT ROCHELLE.

MARIE-AUGUSTE FLAMENG, *Pinx.*

GOUPIL & Co., *Gravure.*

MUCH historic interest attaches to the locality of this pleasing picture of boats and sea. Rochelle is situated on an inlet of the Bay of Biscay. It was once a possession of England, but after being lost and won several times it reverted permanently to its original and proper owner, France. In 1537 it fell into the hands of the Huguenots, to whom it remained a tower of strength till 1628, when it was wrested from them by Louis XIII., after a siege of fourteen months. The old fortifications were then destroyed, and new and stronger works erected by Cardinal Richelieu. Among the various industries of the city ship-building holds a prominent place, especially in connection with the Newfoundland fisheries. Although Rochelle is not visible in our picture, the facts last mentioned will serve to explain the presence of so large a fleet of sailing boats dotting the capacious inlet. The scene is so simple and so natural that it is easy to lose sight of the thorough study and mastery of technic necessary to the production of such a picture. The truth of perspective and the slightly vaporous atmosphere, suffused with light, are especially notable. The little ships swim here and there, buoyant as water-fowl, their sails sometimes reflecting the sunlight and sometimes presenting masses of cool shadow; while the clear waters of the Bay mirror the luminous over-arching sky.

The painting was exhibited at the Salon of 1884. M. Flameng, who was born at Metz, has profited by the tuition of such masters as E. Vernier, Dubufe, Mazerolle, E. Delaunay and Puvis de Chavannes. He was awarded a medal of the third class at the Salon of 1881.

E. GRANDSIRE, PINX.

GRAVURE GOUPIÉ ET C^{IE}

MOONLIGHT EFFECT IN THE KATTENDYK, ANTWERP.

GEBBIE & CO

MOONLIGHT EFFECT IN THE KATTENDYK, ANTWERP.

EUGENE GRANDSIRE, *Pinx.*

GOUPIL & Co., *Gravure.*

NOW distanced by many competitors, Antwerp held preëminence in the fifteenth and sixteenth centuries as the commercial centre of Europe. At that time it was not uncommon for as many as 2500 vessels to lie in her port at one time. Her population then was also vastly greater than now, reaching, it is said, the number of 200,000. But repeated shocks of war,—pillage, fire, and successive conquests, humbled the pride, thinned the population, and scattered the commerce of this old and wealthy city. Thanks, however, to her enterprise and the opportunities afforded by many years of peace, she is again prosperous and rich, and holds a respectable place among the world's busy marts.

The scene of our picture is one of her great docks, capable of accommodating a thousand vessels. The lines of shipping, whose tall spectral forms stretch away in vague perspective on either hand, are divided by a broad path of light cast upon the quiet night-scene by a full moon. The activity and stir of day have given place to deep silence, disturbed only by an occasional isolated voice or the splash of an oar. The subtle attractions of the subject,—light and mystery,—have been happily realized by the painter.

M. Grandsire, a native of Orleans, studied under J. Noel and J. Dupré. Though most frequently treating landscape themes, his excellence in water views is sufficiently attested by the present work, which was exhibited at the Salon of 1884. He is a Chevalier of the Legion of Honor.

Engraving by J. M. W. Turner

Mount Vesuvius

Engraving by J. M. W. Turner

DESTRUCTION OF Herculaneum.

HERCULANEUM.

HECTOR LE ROUX, *Peint.*

GOUPIL & Co., *Gravure.*

HIS canvas vividly impresses us with the terrors of that awful eruption of Mt. Vesuvius, which, on the 9th of August, in the year A. D. 79, overwhelmed three flourishing towns. Great volumes of smoke and ashes were shot up to an immense height, and, spreading out, hung over the earth like a heavy pall, being the more terrible from the tongues of fire that mingled with the ascending smoke, and cast a lurid glare upon the scene of woe. Meanwhile the land and sea were alike convulsed with violent earthquake shocks. The imagination can but meagrely picture the panic, confusion, and distress attending the sudden flight of the inhabitants of the doomed cities. The ashes blown over Pompeii, buried that city so deeply as to hide its very site; while Herculaneum was engulfed by the molten lava.

The artist has represented the flight, from the latter city, of a company of vestal virgins. They have brought away with pious care, the sacred vessels and symbols committed to their custody; and having at length made their toilsome way to a place of comparative security, they pause to rest, and to take a last despairing view of their perishing city. The lines of light that appear on the dark mountain side, mark the stream of liquid fire that is coursing down to the plain below, where it may be seen, rolling like ocean billows towards the fair city that it will soon blot from existence. The picture is imbued with a profound appreciation of the great tragedy, which it brings before us with the simple power of truth, free from all extravagance or exaggeration. It was exhibited at the Salon of 1881.

M. Hector Le Roux received Salon medals of the third class in 1863 and 1864; one of the second class in 1874; and a medal of the third class at the Universal Exposition of 1878. He was made Chevalier of the Legion of Honor in 1877.

E. V. LUMINAIR, FINX

GRAILON, 1917, 1918

THE FLIGHT OF GRAILON: A BYRTON LEGEND

1917, 1918

THE FLIGHT OF GRADLON: A BRETON LEGEND.

EVARISTE-VITAL LUMINAIS, *Pinx.*

GOUPIL & Co., *Gravure.*

GRADLON was an ancient king in Brittany, his capital, d'Is, being situated on what is now known as the Bay of Douarnenez, in the province of Finisterre. According to the legend, the city was once surprised and overwhelmed by a sudden rising of the Ocean. There was time alone for the swiftest flight. Mounting his horse, with his daughter behind him, and accompanied by Saint Gwenolé, they urged their desperate way through the surging waters. At a critical moment the monk cried: "Disembarrass thyself of the demon who shares thy saddle, for it is she who by her disorders has drawn down the anger of Heaven.' The king, recognizing in these words the voice of God, had the courage to abandon his daughter, and was enabled to reach safe ground at a place now called Douarnenez."

The tragical incident is simply and powerfully exhibited. The consternation and mute appeal of the sacrificed daughter; the fierce expression of the father nerving himself to the unnatural act, and the rude fanaticism of the saint, are alike impressively truthful; and the scene finds a fitting relief against the lowering sky and omnivorous flood, with the elevations of the doomed city faintly descried in the distance.

M. Luminais, eminent in the high role of historic painting, was born at Nantes, about 1818, and was a pupil of Cogniet. As a painter, he "places at the service of bold, conscientious drawing, the prestige of large execution and brilliant color." He has been honored with several medals and with the Cross of the Legion of Honor.

GOOD BOCK BEER.

EDOUARD MANET, *Pinx.*

GOUPIL & Co., *Gravure.*

HERE is a thorough-going materialist,—a man who doesn't bother his head with metaphysical speculations, and who has no aspirations that the present state of existence cannot fully satisfy. Look at him. Why, not even a cat purring on a soft rug before a glowing fire-place, could present a better picture of perfect contentment than this lover of bock beer and tobacco. Indeed, so deep and all-pervading is his present felicity that there is almost a touch of pathos in it. What is he thinking of? Well, probably he is not thinking at all, but only revelling in the delicious languor of senses steeped in satiety. Shakspeare makes Caesar say:

“Let me have men about me that are fat;
Sleek-headed men, and such as sleep o' nights;
Yond' Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.”

By this token our lover of Bock is not a dangerous member of the community—unless, indeed, in a time of scarcity, when his presence might well occasion grave concern.

M. Manet has been called the “high priest of ugliness” by some of the critics, and not without cause, as certain of his pictures have exhibited a repulsiveness that was almost gratuitous; but other of his works are only objectionable on the grounds of ultra “impressionism” and “realism.” He was born in 1833 and finished his studies under Couture. His first exhibits were in the Salon of the Refused in 1863. He exhibited in the Salons of the two following years, but in 1866 his works were refused by the Jury. Since then he has exhibited regularly, although his *Nana* (1877) was rejected on the ground of indelicacy. Mr. James Jackson Jarves says: “Manet is one of the eccentricities of modern art, as Whistler is another, but better, variety.” Another writer expresses the opinion that Manet's *Nana* “shows his appreciation of grace and elegance” and that his portrait of Faure in “Hamlet” (1877), proves him “the strong master of a noble style.” The *Good Bock Beer* was exhibited in 1873 and was a popular success. In 1881 M. Manet was honored with a medal of the second class.

ALBERT MAIGNAN
1897

ALBERT MAIGNAN. PINX.

CHRIST'S INVITATION TO THE AFFLICTED.

FROM THE ORIGINAL PAINTING IN THE CHURCH OF SAINT-NICHOLAS IN THE VILLE.

CHRIST'S INVITATION TO THE AFFLICTED.

(FROM THE ORIGINAL PICTURE IN THE CHURCH OF SAINT-NICHOLAS-IN-THE-FIELDS.)

ALBERT MAIGNAN, *Pinx.*

GOUPIL & Co., *Gravure.*

HIS truly great picture almost begs description. It was inspired by that sorrow-laden cry of "the Weeping Prophet," "Behold and see, if there be any sorrow like unto my sorrow!" When the human heart is wrung with anguish, it seeks comfort from those who have known affliction, for from such alone can true sympathy proceed. But after all, how unsatisfying is the best earthly consolation! "Every heart knows its own bitterness,"—no two experiences are alike; and hence the impossibility of that perfect appreciation that is essential to complete sympathy. Thus it is that, in its dire distress, the soul turns heavenward. One alone has tasted every sorrow; and that one, the Saviour Christ, is not only "touched with the feeling of our infirmity," but has power to minister relief. "Come unto me all ye that labor and are heavy laden, and I will give you rest." With what sublime pathos has the painter, in this wonderful altar-piece, declared this blessed evangel! Here is the grief-stricken wife bewailing her husband slain in battle; here the young mother bowed by the coffin of her first-born infant; here decrepit age and poverty; and back of these a multitude of the tempted, the outcast, the forsaken,—and all alike come for succor and solace to the "Man of sorrows, and acquainted with grief." M. Maignan has portrayed the Redeemer in the spirit of a ruder age, when art was the expression of religious feeling. He has thus placed it in strong contrast with other portions of the picture, in which mastery in the drawing of the human form, a tender feeling for color, and a superb chiaroscuro, are signally displayed. The picture was one of the most distinguished contributions to the Salon of 1879. It now appropriately decorates the altar of the Church of Saint-Nicholas-in-the-Fields.

J. L. MEISSONIER PINX.

THE LONDON STATIONERS' COMPANY

1807.

PHOTOGRAVURE FROM THE ORIGINAL PAINTING BY J. L. E. MEISSONIER.

(FRENCH SCHOOL.)

AFTER the arrival of this great painting in New York in 1876, a writer in the *World* said: "A painter has never, perhaps, represented a composition of a general and his army in which the *feeling* seems so homogeneous; in which the leader reposes in the sympathy of his troops so like a soul in a body."

The Emperor is surrounded by his marshals, Bessieres, Duroc and Berthier, while behind, on the left, Nansouty is about to wheel into line. The cry arises, "Long live the Emperor!" and the colonel of one of the regiments gives greater effect to his cry by rising in his stirrup to his full height as he shouts.

The review occurred near to Friedland, and the painter originally intended to have named his picture after that place, but as it represents a review, and not a battle, he named it after the period, 1807.

Historically, a writer in *L'Art* points out that the troops were, really, physically worn out by their long ten days' campaign against the Russians without truce or rest, having killed, or wounded, or captured in that time 60,000 of the enemy; but, tired out though they were, they rose to the occasion to salute their victorious general.

Meissonier labored fifteen years on this picture and Mr. Stewart is said to have paid him \$60,000 for it. It sold at the Stewart sale in March, 1887, for \$66,000, being purchased by Judge Hilton, and has since been presented by him to the Metropolitan Museum, New York. This painting is Meissonier's *Masterpiece*.

M. Meissonier was born at Lyons in 1813, and is, perhaps, the most popular artist of his time.

ALME MOROT 1886
ALME MOROT MOROT, P.M.

THE GOOD SAMARITAN

THE GOOD SAMARITAN.

AIMÉ NICOLAS MOROT, *Peintre.*

GOUPIL & Co., *Gravure.*

THE story of the Good Samaritan presents a perfect type of charity. The kindly deed was disinterested, practical, unostentatious. The memory of it lingers like a sweet perfume; and though even the name of the hero is unknown, a new and better name has been conferred upon him,—that of “The Good Man of Samaria,” and wherever this is pronounced it quickens kindly impulses in all hearts save those

“breasts of stone that cannot melt
In soft adoption of another’s sorrow.”

M. Morot has treated his subject in a realistic manner. The road from Jerusalem to Jericho has been from time immemorial infested with robbers, its rocky, precipitous character—well shown in the picture—affording convenient hiding-places for these outlaws.

As in the *Temptation of St. Anthony*, by the same artist, we have here a consummate example of figure-painting. The exhaustion expressed in the relaxed neck and drooping limbs of the wounded man is perfect. Note also the discrimination in quality of flesh and the texture and color of skins. The work is characterized by a noble simplicity, well according with the serious and elevated subject. M. Morot, who was a pupil of Cabanel, won the Prize of Rome in 1873, and obtained the Medal of Honour, by this picture, in the Salon of 1880.

HENRY MOSLER. PINX.

THE ARTIST'S SIGNATURE AND DATE

THE ARTIST'S SIGNATURE

THE RETURN.

FROM THE ORIGINAL PAINTING IN THE MUSEUM OF THE LUXEMBOURG.

HENRY MOSLER, *Pinx.*

GOUPIL & Co., *Gravure.*

THIS touching scene needs no interpreter. The erring boy who deserted his home and his widowed mother, has sought again, friendless and ragged, the scene of his happy boyhood, and the tender mother-love that never failed him. But what anguish wrings his heart when, on entering the cottage home, he beholds that mother cold in death. The heart that so often ached for him, is at rest; the eyes that wept over his waywardness, and the hands that were lifted up in prayer for him, are peacefully composed. The mother's cares and sorrows are all past, and she lies now calm and peaceful in a sleep that shall be unbroken till the resurrection morn. It is now the prodigal's turn to weep. Stricken with grief he falls to the earth, while the priest who soothed the mother's last hours, deeply commiserates the penitent and remorseful son. The picture is strongly drawn and simply and most effectively composed, the interior being that of a cottage in Brittany.

The artist was born in New York, of Silesian parents, in 1841. His first employment was selling cigars, and after that, he engraved labels for cigar boxes. Removing to the West he learned wood engraving, and subsequently studied art with James H. Beard. During the late war, he was employed as a war artist until 1863, when he repaired to Düsseldorf where he studied two and a half years under Mücke and Kindler. After studying six months in Paris under Hébert, he returned to America, spent eight years in Cincinnati and New York, and then studied in Munich for three years under Piloty. In 1877 he went to Paris, where he has since resided. *The Return*, which was exhibited at the Salon of 1879, enjoys the distinction of being the first work by an American artist ever purchased for the Museum of the Luxembourg.

CHRIST BEFORE PILATE.

PHOTOGRAVURE FROM THE ORIGINAL PAINTING BY M. MUNKACSY.

Owned by John Wanamaker, Philadelphia.

(HUNGARIAN SCHOOL.)

THE best description of this great painting we have seen appeared in the *Boston Transcript*, from the pen of T. S. Robie. We abridge therefrom.

The sight of the Christ of Munkacsy is at first so startling, since the character attempted comes athwart all the conventional conceptions of the ages.

Let one contemplate the conception of Christ, as revealed with its impressive circumstances in this matchless painting of Munkacsy, in a receptive mood—the only attitude which can interpret its mysteries to the soul and which is alike honorable to the genius of the artist—and he will not fail to feel as did one in another city, who said to a friend, with suppressed emotion, “It grows upon one like Niagara.”

For a thoughtful observer of the face will find in it a justification for all the claims of Christ. While there is a meekness and submission portrayed, there is pre-eminently the manifestation of a majesty and decision which render it impossible to be the character of an imposter. One who studies that face, as seen in the painting, (or in this photogravure), discovers a revelation there which justifies the exclamation of the doubting disciple, “My Lord and my God.” In the majestic figure of Christ before Pilate, with that piercing look from which that cowardly governor wants to hide his face, one sees slumbering the Christ of Patmos, whose face shone as the sun, and before whose feet even the beloved disciple fell fainting. The downward look of Pilate, quailing in shame before the steady gaze of his prisoner, seems prophetic of that final hour when the Christ of the Judgment shall appear.

Christ Before Pilate was painted in 1881-2 and exhibited in London, 1882. It has been exhibited in New York, Boston, St. Louis and other cities. It is now owned by Mr. John Wanamaker, of Philadelphia, who is said to have paid \$125,000 for the work.

Mihaly Munkacsy was born at Munkacs, Hungary, 1846. After serving an apprenticeship to a carpenter he gained a bare subsistence by his trade, making at the same time strenuous efforts to gain an education. Of his works we may instance: *The Night Prowlers*; *The Village Hero*; *The Government Pawn Shop*; *Christ Before Pilate*; and *Milton Dictating to his Daughters*. The latter work was crowned with the Medal of Honor at the International Exposition, Paris, in 1878. He received Salon Medals in 1870 and 1874, and is Officer of the Legion of Honor.

THE BART EASTSIDE.

THE LAST CARTRIDGE.

DE NEUVILLE. *Pinx.*

GOUPIL & Co. *Gravure.*

NEVER has a war been so faithfully illustrated as that of 1870-71. This graphically depicted incident of a scene in the late Franco-Prussian war, has all the reality of the grim terrors of that sanguinary contest. De Neuville, himself a soldier, "smelt powder," and was a participator in several battles. With an artist's eye, and with a cunning perfected only in the present century, he has placed before us in the *Last Cartouche*, the very probable position of brave men reduced to the extremity indicated in the title of the picture.

We need not enter on details. The story is sufficiently plain to the intelligent beholder, and no one can help a pitying sigh that such bravery should be vanquished. If we contrast this picture with the host of Battle Pictures crowding the Galleries of Versailles, or old Battle Pictures anywhere else—we will be satisfied that it is not alone in steam, and electricity, and general locomotion and communication that men have improved.

Horace Vernet led the van of this now glorious school of military art, and it at present boasts of such illustrious names as Meissonier, Detaille, Pille, Dupray, and De Neuville.

A. NORMANN, PINX.

SEA - PINX - N. 1871

MOONLIGHT ON THE SEA AT LOPOTEN, NORWAY.

MOONLIGHT ON THE SEA AT LOFOTEN, NORWAY.

PHOTOGRAVURE FROM THE ORIGINAL PAINTING BY A. NORMANN.

(NORWEGIAN SCHOOL.)

THE soft, poetic beauty of moonlight on the ocean is a sight equal to anything in nature for soft, pleasing satisfaction. All the great poets have paid their tribute to Moonlight. Milton sings—

“Hesperus, that led
The starry host, rode brightest, till the moon,
Rising in cloudy majesty, at length
Apparent queen unveiled her peerless light,
And o’er the dark her silver mantle threw.”

And the modern English poet, Charles Jeffries, opens a fine song with

“Come o’er the moonlit sea
The waves are brightly glowing,”

which more perfectly describes M. Normann’s picture than any prose description we could give.

In the northern climes, where days are so long in the summer time that a very short twilight is all that separates day and night, the moonlight effect is particularly beautiful. The effect of the cloudy sky and the shimmering, glimmering sea in the painting is one of those touches of inspiration which marks the poet in the painter—the dream of a slumbering ocean—filling the heart of the beholder with most exquisite delight.

This painting, which was one of the most marked in the Salon of 1888, and for which the painter received a medal of the second class, was sold to an English gentleman at a high price.

Adelsteen Normann was born at Bodö, Norway; studied art at the Academy of Stockholm, and finished his education at the School of Fine Arts in Paris. He is one of the most promising of the young artists of the Norwegian school.

TURNER 1845

HOMELESS.

FERNAND PELEZ, *Pinx*

GOUPIL & Co., *Gravure*.

THIS is one of the most remarkable examples of realistic painting extant. So true to nature is the group before us, that it might be a photograph of an unfortunate family surprised in the extremity of their destitution: yet the scene bears evidence of careful study in its composition. Again, the drawing and the expressions are so absolute in their fidelity to truth that the spectator readily forgets that this is a painted picture, but rather deems himself in the presence of a real scene of woe. Unfeeling indeed must be the heart that is not touched by such a scene: and yet how multiplied is this form of misery in all our cities!

Three of the children, sleeping in their rags, enjoy a short forgetfulness of their cold and hunger. The little fellow who sits on the left has a look of melancholy peculiarly touching in one of such tender years. It seems as though a life-time of suffering had been compressed into his brief experience. The infant peacefully drawing nourishment from nature's almost exhausted fountain, deepens the pathos of the scene, by throwing into stronger relief the surrounding misery. The poor mother's face wears the look of one who has exhausted her last resource, and who, for the moment, at least, abandons herself to a pitiless fate. As we contemplate her hopeless expression we involuntarily pray that this dark hour may speedily usher in the dawn of a better day.

Alas! for the rarity
Of Christian charity
Under the sun!
O! it was pitiful!
Near a whole city full,
Home she had none.

How strongly this picture suggests the painful inequalities of human lots; and how eloquently it pleads for those who amidst plenty are starving, and who, surrounded by dwellings, mansions and palaces, are uncovered to every storm. It was one of the marked works at the Salon of 1883, and was by some of the critics judged worthy of the Prize of the Salon.

M. Pelez was a pupil of MM. Cabanel and Barrias. He received a medal of the third class in 1876, one of the second class in 1879, and one of the first class in 1880.

F. PRATI & CO. LONDON

THE SURRENDER OF THE MOORS AT GRANADA, A.D. 1492

THE SURRENDER OF THE MOORS AT GRANADA, A. D. 1492.

PHOTOGRAVURE FROM THE ORIGINAL PAINTING, BY F. PRADILLA, IN THE SENATE CHAMBER, MADRID.

(SPANISH SCHOOL.)

THE year A. D. 1492 witnessed two of the most important events in the history of the material progress of the world. It was signalized by the discovery of America by Columbus, and the capture of Granada by Ferdinand and Isabella, and with it the retreat of the last Moorish monarch into Africa. Pradilla's great painting, which was purchased by the Spanish Government, represents the surrender of Boabdil, the Moorish king, and his warriors to Ferdinand and Isabella. Granada had originally been founded by the Phœnicians in the remote ages of antiquity, but was selected for the capital of the kingdom of Granada by the Moors in the eighth century, and rapidly became a wealthy city, the seat of trade, of arts, and architecture. Towards the end of the fifteenth century it reached its highest pitch of prosperity. In it was the palace of the Moorish kings, the Alhambra, surrounded by strong walls and many towers. The city was said to contain 400,000 inhabitants, and the city's walls were surmounted with 1,030 towers.

Lord Bulwer Lytton, in his novel of *Lelia*, thus describes the surrender of the city, after a siege of twelve months, as follows: "Within sight of the royal group Boabdil halted, composed his aspect, but never in mien and majesty more a king, the son of Abdallah met his haughty conqueror. . . .

"Ferdinand and Isabella slowly advanced to meet their late rival—their new subject; and as Boabdil would have dismounted, the Spanish king placed his hand upon his shoulder. 'Brother and friend,' said he, 'forget thy sorrows; and may our friendship hereafter console thee for reverses, against which thou hast contended as a hero and king.' Boabdil bowed his head, and remained a moment silent; then motioning to his train, four of his officers approached, and, kneeling beside Ferdinand, presented to him, upon a silver buckler, the keys of the city of Granada."

Sig. F. Pradilla is the most illustrious painter of Spain of the present day. His works are not numerous, and none have reached the shores of America. At the World's Exhibition of 1878 at Paris, where all the painters of civilization competed, his picture of *Dona Juana La Loca* received the *Medal of Honor of the Exhibition*. The *Surrender of the Moors* was purchased for the Senate Chamber of Madrid for \$40,000.

P. RUBENS DE CHAVANT, FIN.

UNIVERSITY OF CHICAGO

THE SACRED WOOD.

1664

THE SACRED WOOD.

PIERRE PUVIS DE CHAVANNES, *Pinx.*

GOUPIL & Co., *Gravure*

PUVIS DE CHAVANNES holds a unique place among contemporary artists, not simply as a painter exclusively of idealistic works—mostly grand decorative compositions—but especially by reason of the calm and lofty spirit in which these works are conceived, and for a style of design and a simplicity of feeling that is sometimes suggestive of certain early painters, whose fervent, childlike faith breathed in all their works. “The region that he paints,” says Mr. Hamerton, “is not the world, but a painter’s dreamland, and the figures that dwell in it are not men and women, but the phantoms of a powerful, yet tranquil imagination.

To enjoy works of this kind thoroughly, we must surrender ourselves to them, and live an hour in this world of strange beings.” “The Sacred Wood, dear to the Arts and the Muses,” is his latest and perhaps most remarkable work. The place, and the supernatural beings who inhabit it, are alike real to the artist: he believes in them, is profoundly in sympathy with them, and hence he paints them with a faith that is transparent and impressive. “In the centre is the fragment of an Ionic temple, flanked on one side by a large pool all golden with the reflected rays of the setting sun. Two draped female figures float with an imperceptible motion through the still evening air. The landscape, which gladdens the eye with its contrasts of purple and pale gold, shows upright trees of noble shape, and gently swelling woods, with a background of mountains of mystic aspect, whose hues vary from a faint blue to a deep violet.” The figures of the Arts and Muses are delineated with chaste simplicity alike in respect to form and the treatment of draperies. The picture was exhibited at the Salon of 1884.

M. Puvis de Chavannes was born at Lyons in 1824, and had for instructors in art successively, Ary Scheffer and Couture. He received Salon Medals in 1861 and 1864; a third class medal at the Universal Exposition of 1867; and the Medal of Honor at the Salon of 1882 for his “Ludus pro Patria.” He is Officer of the Legion of Honor.

EDUARD VIMONT, F.R.S.

REVUE D'ART ET D'ARCHITECTURE

THE DEATH OF TITELLIVS.

THE DEATH OF VITELLIUS.

PHOTOGRAVURE FROM THE ORIGINAL PAINTING BY ÉDOUARD VIMONT.

(FRENCH SCHOOL.)

VITELLIUS AULUS, Emperor of Rome, son of Lucilius Vitellius, prince of the sycophants who surrounded Caligula, was born September 24, A. D. 15, and through his father's influence became consul, A. D. 48, and afterwards pro-consul of Africa, where his administration gave great satisfaction. He had been a companion of Tiberius at Capri and a favorite with Caligula, Claudius, Nero, and Galba, and was appointed by the latter commander of the legions in lower Germany, where he so gained the affection of his soldiers by extreme familiarity and liberality, that on January 3, A. D. 69, they took him from his tent and proclaimed him Emperor. This election was adopted by the rest of the troops in Gaul, and two armies, under Valens and Cæcina, immediately set out to secure Rome. Vitellius followed leisurely, and as the soldiers of Otho transferred their allegiance to Vitellius he was crowned with the imperial dignity. He was, however, so sunk in the vilest debauchery that the respectable part of the citizens of Rome rebelled and proclaimed Vespasian emperor. They were opposed by the Vitellian troops commanded by Cæcina, but through the treachery of the latter general the troops of Vespasian were victorious.

For some time Rome was a scene of great violence and bloodshed, till the troops of Primus entered the city. Vitellius was found in his palace in a state of stupid terror, and after being ignominiously insulted was killed by repeated blows, A. D. 69.

The scene of the painting is illustrative of the last paragraph. After his death his head was carried about the streets of Rome, and his body thrown into the Tiber.

M. Vimont was born at Paris, and is a pupil of M. Cabanel and also of M. Maillot. He has become distinguished by his powerful and correct drawing of the human figure, which he has on more than one occasion displayed to great advantage in historical paintings.

A. VOLLON PINX.

GRAVURE GOUPEL ET C^{ie}

THE CHICKEN WOMAN.
FROM THE ORIGINAL PAINTING IN THE GALLERY OF M. DUNCAN 1A.

THE CHICKEN WOMAN.

(FROM THE ORIGINAL PAINTING IN THE GALLERY OF M. DUNCAN, PARIS.)

ANTOINE VOLLON, *Pinx.*

GOUPIL & Co., *Gravure.*

VOLLON'S *Chicken Woman of Dieppe*, was his Salon picture of 1876. Born at Lyons in 1838, he studied at the Academy of Lyons. He went to Paris and made his début at the Salon of 1864, achieving immediate distinction. Edwin About, the great art critic, in writing of the Salon of 1864, says of Vollon: "Among the new names which the public has learned this year, I recommend to you especially, that of Vollon. His subjects are treated with decision, firmness and masterly freedom. The tones are just and true. This young man is truly strong." Since then he has been decorated more than once, and now is one of France's best artists.

The Chicken Woman is simply an embodiment of vigor and freedom. With her hen "creel" on her shoulders, she steps forth a perfect Amazon. We are tempted to quote the criticism of an American gentleman, which we accidentally overheard at the Paris Exhibition of 1878. He turned to his wife, on coming in front of Vollon's picture, and said, "Ain't she a buster?" Well, the remark is perhaps vulgar, but it is forcible, and a page of criticism could not better express the merits of the painting.

A SUMMER MORNING.

FELIX DE VUILLEFROY, *Pinx.*

GOUPIL & Co., *Gravure.*

ENTHUSIASTIC cattle-painters must needs be on intimate terms with Nature. Their studies draw them to the accustomed haunts of the animals they love to portray; nor would their pictures be complete without a truthful and sympathetic treatment of the scenery with which we associate the living subjects. How pleasing to the contemplative eye is the sight of cattle browsing in a meadow or on a hillside, or chewing the reflective cud under the cool shadow of trees! When a master wields the brush we yield willingly to the illusion of the canvas, and not only admire the gentle-eyed kine, but even fancy that we inhale the fresh odors of the fields: certainly we must confess that cattle and landscapes lend to each other reciprocal attractions.

The number of painters who have excelled in this branch of art is small. The difficulties of study are peculiarly great. Those who succeed must possess sufficient enthusiasm for their specialty to reconcile them to much exposure and inconvenience. M. Vuillefroy, who is one of the foremost of living masters in this field, is a native of Paris, and studied under MM. Hebert and Bonnat. His picture transports us to the field where these pretty heifers are standing amid the tall, rank grass. It is a cosy corner, shut in by a living wall of green; and the play of light upon the scene is very pleasing. The picture was exhibited at the Salon of 1884.

J. J. WEERTE PINX

GRAVURE DE F. ET

ST. FRANCIS OF ASSISI, DYING, IS CONVEYED TO THE
CHURCH OF STE. MARIE DE PORTIUNCULE.

ST. FRANCIS, DYING IS CONVEYED TO THE CHURCH OF STE. MARIE DE PORTIUNCULE.

J. J. WEERTE, *Pinx.*

GOUPIL & Co., *Gravure.*

ASSISI, in Italy, owes no small share of its fame to the fact that it is the birth-place of the celebrated St. Francis, founder of the Mendicant Orders of Friars. He was the son of a rich merchant. A serious illness interrupted him in a career of prodigality and turned his thoughts to religion. On his recovery he had several visions, in one of which he was directed to repair the half-ruined church in which he was then praying. To do this he sold a piece of property, which so incensed his father that to escape his wrath he hid himself in a cave. When he returned he was so haggard and ragged as to be scarce recognizable. His father at first deemed him insane; but afterwards took him to the bishop for counsel. Francis cast himself at the bishop's feet, abjured his former life, and throwing off his fine clothing, said, "Henceforth I recognize no father but Him who is in heaven." Donning the garb of a beggar, he now devoted himself to nursing lepers in the hospitals, to wandering about collecting alms for the repair of churches, and other religious works. He lived in a cell, and used only the barest necessities of life; he even threw away his leathern girdle, taking instead a rope of hemp, which example, being copied by his followers, procured for them the name *Cordeliers*. The fame of his piety soon attracted disciples, and at length he went to Rome, where, after being at first repulsed, he obtained from Pope Innocent III. the privilege of founding an Order. Ten years later 5,000 friars attended the first general chapter of the Franciscans. He is reputed to have worked many miracles. Poverty, humility and charity were his cardinal principles. Several years before his death he retired from the head of his order and dwelt in a cave on Mt. Alverna. Here he had many visions and ecstasies, chief of which was that in which he received the *stigmata* (the nail prints in his hands and feet and the mark of the spear in his side). As death drew near, he was, at his request, borne to the Church of Ste. Marie Portiuncule.

The painter has chosen this incident for illustration. The mingled pain and rapture on the face of the dying Francis and the reverential tenderness, touched with awe, shown by his attendants, signalize the work as one of marked power. M. Weerte is a native of Roubaix, France, and was a pupil of M. Cabanel.

THE KING OF THE HEN
FROM THE JOURNAL OF THE LATE MR. J. H. H. H.

THE KISS OF THE SIREN.

FROM THE ORIGINAL PAINTING BY GUSTAVE WERTHEIMER.

FROM very ancient, down to mediæval, times the popular imagination has been stirred by accounts of sea nymphs of wondrous beauty and ravishing powers of song, who by their wild, resistless melodies, lured mariners to shipwreck and death. The most noted of these deadly charmers were the Sirens. All are familiar with the story of Ulysses who, as he approached their home, filled the ears of his sailors with wax, that they might, through deafness, be insensible to the Sirens' songs, and then caused himself to be bound to the mast, so that, while hearing their maddening melody, he would yet be powerless to yield to its fatal spell. When the Argonauts were obliged to pass that perilous spot, they took with them for safety Orpheus, that the music of the Sirens might be counteracted by melody even more magical than their own.

The most famous of these fatal enchantresses of more modern times was the Lorelei, the beautiful nymph who, perched on a high rock upon the Rhine, would sing such ravishing songs as made the doomed mariner forget his boat till it was broken on the sunken rocks, and he himself was cast dying upon the shore. Such, perhaps, has been the occupation of the Siren in our picture, who now completes her fatal work. The charmed sailor, forsaking his last chance of life, turns passionately towards the pale sorceress, and clasps her in a lingering, expiring embrace. Concerning the intensity of truth with which the artist has expressed the melancholy catastrophe, and his faithful representation of the wild waves and sky, we need not speak. Gustave Wertheimer is a native of Vienna. He is an artist of rising fame, and excels especially in the treatment of the romantico-tragical subjects of mythology and history.